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narrow white stripes and edgings that characterize their embroidery. Among these subsidiary designs are the feather, the square, the cross, the triangle, and the slanting bar.

The Blackfeet use especially the three designs mentioned,— the diagonal checker-row, the checker or step triangle, and the stripe. A few others, such as the cross and the feather, occasionally occur: still others, such as the spreading and forked designs, are lacking.

The Ute and Shoshone designs are much alike. The Ute have especially developed and varied the spreading design; but simple forms of this are not rare among the Shoshone. Both tribes frequently use the forked design. The pronged design, the triangle, the slanting bar, and occasionally the diamond, are found among both. The Shoshone sometimes employ the diagonal checker-row Otherwise both tribes lack the typical Blackfoot designs, as well as the characteristically Sioux square, cross, and feather.

The Sioux and Assiniboine perhaps employ the square, cross, and feather no more frequently than the pronged, forked, and triangle designs, but they share the latter with other tribes, such as the Arapaho; whereas the square and feather, and perhaps the wide rectangular cross, are much less frequent among the other tribes. The Sioux, for the most part, lack the characteristic designs of the western tribes,— the diagonal checker and the stripe of the Blackfeet, the crossed line of the Gros Ventre, the spreading design of the Ute.

The Crow resemble both the Sioux and the Blackfeet. Typical designs are the feather, the square, the slanting bar, and the separate stripe.

The Gros Ventre use the forked design, the triangle, the box-square, the feather, the stripe, and the Arapaho pattern-stripe. The spreading design and the cross are not very common. Their form of the stripe has been mentioned as being usually a complex of colored right triangles. The diamond, the slanting bar, and the prongs are rare among them. The crossed line, which is practically absent among other tribes, must not be regarded as the characteristic Gros Ventre figure. It occurs only occasionally, almost always alternating with a step-triangle of the Blackfoot type.

As regards the color of the background of bead-work on which these designs are made, there are certain well-marked tribal habits. White is the most common color, and is at least frequent among every tribe. The Arapaho, however, are alone, among those here considered, in using it almost exclusively. The Cheyenne use much white, but show also a distinct leaning toward yellow. The Ute use various backgrounds, but white is the most frequent. Among the Shoshone a light grayish blue is much used besides white. The Sioux use various colors, but chiefly white, light blue, and yellow. The Crow use colored backgrounds considerably. The Blackfeet

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use much less white than any of the other tribes: their characteristic backgrounds are light red, yellow, and blue. The Kiowa, Comanche, Wichita, and Apache use white very predominatingly; but they show very few solid backgrounds of embroidery, their bead-work rarely consisting of more than stripes and borders. The Gros Ventre type is as indeterminate as their designs. It is only possible to say that besides various colors, such as red and light blue, white is considerably used.

It appears from this examination that the tribes under consideration form at least four groups as regards their bead-embroidery. The Blackfeet stand alone. The Sioux and Assiniboine form a second unit. The Arapaho, Ute, and Shoshone are a third; the more southerly tribes using outline embroidery, the fourth. Within their group the Arapaho show closer resemblance to the Ute than to the Shoshone. The Arapaho also have a good deal in common with the Sioux. The position of the Cheyenne is not certain: they certainly have partial resemblances to both Arapaho and Sioux, as their historical and ethnographical situation would lead one to infer. The Crow appear to be intermediate between the Blackfeet and the Sioux. The Gros Ventre show distinct approximations to all three of the northern groups, in the third, of course, especially to the Arapaho. Neither their Blackfoot nor their Sioux characteristics seem fundamental. Their present art shows little character of its own.

It is not probable that the groups here distinguished will stand without modification. With fuller knowledge regarding the Bannock, Crow, Cheyenne, Kiowa, Comanche, and the village and eastern and southern tribes, as well as those of the Columbia drainage, new and wider groups are almost certain to be determined. In this event the Arapaho, for instance, may appear more properly to belong with the Sioux than with the Shoshone; but their relations to the latter, and the similarities among the several tribes as they are here indicated, whether they prove finally to be fundamental or only subsidiary, are already quite clear.

The types of designs discussed occur more or less on all classes of objects decorated with embroidery, but are especially characteristic of larger areas of decoration, as on pouches, leggings, and tobacco-bags. Where there are special forms or limited areas, there is usually a more restricted type of ornamentation. Thus the quill-wound, close-set fringe of tobacco-bags lends itself best to heavy rectilinear designs, and squares and crosses are the result. Moccasins also furnish a special decorative field, in which the decoration is in great measure directly dependent on the form of the object; so that the distribution of the designs already discussed applies to moccasins only in part, and their ornamentation needs some separate consideration.

Some of the chief types of moccasin ornamentation are shown in Fig. 2

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used in this way. The owner twice dreamed of a weasel, which told him to use its skin. Thereupon he first wore a weasel-skin in dances, and later carried it to war. Subsequently he lent it to his son and to other men who went to war, and they always returned successfully.

A man to whom a fisher had appeared in a dream or vision used a fish-skin medicine-bag, and on going to war carried this with him.

A renowned warrior, dead for some time, received his personal medicine from the bears, and was forbidden to scalp, count coup on the enemy, or take away a gun. He could only kill. He once killed two Sioux with one shot, at a place which received its name from the event.

A simple riding-whip (specimen Museum No. 50–1821) has on its wooden handle four red marks, each of which is said to represent an enemy struck in the face with a whip in battle.

Representations, used in the modern "war-dance," of the weapons of Black-Wolf, a well-known Gros Ventre warrior, part of whose experiences in war are told below, consist of a shield and spear. The shield, which is made of painted white cloth, represents the shield carried by him on an occasion when he rushed to battle with no other weapon. The shield is decorated with a blue crescent along the lower edge, representing the sun, and bordered by a wavy red line denoting lightning. The wooden spear and spear-point represent a spear with which the owner stabbed a Piegan in battle. The spear-point is painted blue and red; the blue representing iron, the red blood. Red marks on the handle of the spear represent coups.

A pair of beaded and painted moccasins executed by a woman, but designed by an old man, symbolize his exploits in war. An outside rim of beading represents the enemy's camp-circle. In the middle of the camp-circle is beaded the figure of a tent belonging to a chief. To this tent was tied a horse, which the wearer of the moccasins cut loose. This feat is represented by an outline painting of a horse and halter. Three U-shaped figures, also painted, are horse-tracks, and represent the capture of horses. On the other moccasin there are again three such figures in a row, which here were said to indicate a charge on horseback on the camp; while two other such figures, facing each other, indicate a face-to-face fight.

Curtains hanging behind the bed in front of the tent-wall were sometimes painted to illustrate the owner's achievements in war.

WAR-EXPERIENCES OF INDIVIDUALS.

The following narratives give an entirely personal account of the war-experiences of three individuals, two of them men of about sixty years of

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796 of the hoof; at the same time the two ends of the red cloth hang out of the hoof, giving a decorative effect. At the end of the handle the skin casing 534 of the sticks emerges from under its thong wrapping, and hangs down free about two-thirds of a foot. Part of this loose strip is cut out, so as to make of the remainder a loop to pass over the wrist. In this cut-out portion are four narrow thongs,— two wound with white quills, two with red. The end of this loop-strip is fringed and quill-wound; a deer-tail, its base covered with red cloth, hangs from it.

The whistle (Fig. 40) is of wood, in which it differs from all Arapaho bäyaa^{n}wu whistles, painted yellow, and two feet long. The end farthest from the mouth is cut off diagonally almost to a point. Here is hung an eagle-feather, its base covered with red cloth. Along the middle portion of the whistle are laid two strips of red cloth, held by two sinew bands and by a long doubly wound thong wrapped with white porcupine-quills. These red strips are not quite wide enough to entirely cover the whistle. The two ends of both pieces hang free. Where the cloth ends on the whistle, toward the mouthpiece, two magpie-feathers are laid along the wood, nearly to the end, their bases being held by the last wrappings of the cloth. One or more small yellowhammer-feathers are also held by these wrappings.

Another dog-dance whistle secured (specimen Museum No. 50–1899) was [822] said also to have been used by a ts00yanehi. Its only essential difference from the piece just described is that it is painted red, whereas the previous one, like all the regalia which it accompanied, was yellow. The present whistle is one-third shorter, has the yellowhammer-feathers displayed more conspicuously, has a plain instead of a quill-wound thong to hold the red cloth, lacks the red cloth at the base of its end eagle-feather, and has this feather painted over red. All these differences, except that of general color, are either insignificant or matters of proportion.

The Nanā^{n}naha^{n}w^{u}.

796 The fifth dance is known, nearly as among the Arapaho, by the name of nanā^{n}naha^{n}w^{u}. The exact meaning of this term is not known. It is generally translated "soldiers' lodge." The dancers are called nanā^{n}nähä^{n}ts, or hiityaäa^{n}sütts, which means "those who have war-sticks," the teaäa^{n}sö or Arapaho teëox. The lodge was made, as for the other dances, of the two largest tents available, in the middle of the camp-circle, with the door towards the east. The dancers obtained medicine from their "grandfathers" through their wives at night, were painted in the morning, and danced during the day, or, according to another account, at night. In the songs of this dance the buffalo were called, and it is said that the ceremony always resulted

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lodge. Other men go up into the hills near the camp, where they are fastened to a post, and fast from sunrise to sunset. In the evening their ceremonial "grandfather" comes and cuts them loose. Young men who want to meet with success in war pierce the skin over their shoulder-blade, and, having inserted sticks, hang two guns to these on each side. Sometimes a crooked-hoofed horse is fastened to the sticks. Thereupon they go about outside of the camp-circle, crying constantly, hoping that some supernatural being will pity them. Still others tie four or five buffalo-skulls in a row, which they fasten in the same way to their backs. They also go around the camp-circle. 796 304 785.

If it is thought possible that the enemy may be near at the time of the dance, a man brings a filled pipe to the pledger of the dance and offers it to him, asking about the enemy. The pledger takes out his medicine-bag, which is the skin of the animal he saw in his vision, incenses it, and performs the acts which this guardian animal commanded. Every one is quiet, and the fire is put out so that the lodge is completely dark. The pledger blows his whistle, and the people sing for him as loudly as they can. He makes motions around his head with his medicine, thereby asking his guardian spirit to enable him to see supernaturally. He continues his motions until he is able to see the enemy. Thereupon he sits down. After this, another man offers him a pipe, saying, "We wish you to tell us what you have seen. Therefore take this pipe and smoke it." After he has smoked, the pledger tells the people how many people he has seen, and where they are. He says, "I saw so many buffalo-bulls (men). They are coming from there. Take charcoal for successful battle" (black being the paint of victory). 796 787 [822]

The dancers also have the power to see the enemy. If, as they look at the "nest" day and night, they see legs hanging down, or a headless body in the tree, it is the sign that an enemy will be killed by the tribe. If, on the other hand, they see blood on the poles overhead or running down the central tree, a member of the tribe will be killed. Sometimes they see a man whom they can recognize as a member of the tribe, black as coal and very thin, hanging from the poles above them. Then he will die soon.

Each day certain men, who seem to be young men, are selected, and their names called out. These men dress as if for war. When they enter, it seems that they sit in a row at the left of the entrance. The bravest of them are then selected, and taken to the back of the lodge, where a bed and head-rest have been prepared, on which they sit. One of these men counts a coup, and picking up a stick puts it into the fire. One after another they do this until a large fire is blazing. These men are called tsöötaxwuhuü ("inside dancers"). Thereupon two old men, going to the centre of the lodge and conferring in whispers, select six or eight warriors. As soon as these 796 729

Feathers, especially eagle feathers, were highly prized, and red paint, prepared from ochre, as well as other paints obtained through the trader, played their part in bodily decoration.

The younger men thought a great deal of their appearance. One of the things they made for themselves was fancy painted sunshade-hats of rawhide. The designs painted thereon had a yellow background against which various other colors stood out. Coming Daylight remarked: "These sunshades looked so fine that the other tribes copied them, just like the whites get their styles from Paris." Long thick hair was the ideal both for men and for women. The tail of the porcupine made an admirable comb. A number of perfumes were used by the young men. The castor of the beaver, for instance, was put in the paint bag so that the material for daily painting would be sweet smelling. Again, young men crushed "Piegan berries," chewed them, and rubbed them on hair, horses, and bedding, as perfume.

Incidentally, according to Coming Daylight, in order to clean their buckskin clothing, the Gros Ventres would wear it into the water, getting it completely wet, and then rub it thoroughly with a certain kind of white clay.[14] She said that the tribe was spoken of by other tribes as always having such nice white clothes, and to this habit of rubbing them with clay she attributes the name by which the Gros Ventres call themselves, *a'aninin*, "white clay people."

Ear-rings, worn both by men and women, were made from imported abalone shell, which they cut up and shaped; they also used a certain type of imported white shell. Many other kinds of necklaces, armlets, and so on were apparently used, but on these we failed to get details.

Household and Transportation

The lodges of the Gros Ventres were made from buffalo hides, the number used in each depending on the size of the lodge. They

[14] This custom is mentioned in the sources of the early 19th century. Cf. Harmon, p. 277; Henry, v. 2, p. 734. The latter adds, as a further distinguishing characteristic, that when the Gros Ventres use red "it is always of a light color, inclining to pale vermillion. The dark red or Spanish brown, so much in vogue among the other Meadow tribes, does not suit their taste."